

THE ADVANTAGES OF A HUSBAND.

BY JESSIE WOOD.

SOME years ago there was a large, fine, magnificent, poetical sort of belief floating about—started, I think, by the novelist Daudet—who asserted that Men of Genius couldn't marry.

This dogma proved that if the Man of Genius married a woman of no genius, they were not happy, because she wouldn't have any idea of her in the middle of the

while I give expression to the growing pains of my genius—which are known as verses. Brush my velvet coat, that I may go out and mingle with other choice spirits, and wait me here until I come home at night, intoxicated with the same. Be ready to make me a Welsh rarebit at any moment of the day or night. Laugh at all my jokes. Cultivate a spirit of appreciation for all my anecdotes. Never have my study cleaned out. Bear with my infidelities—they have always been the

mark of my power. In comedy she is a comedian, and in tragedy she is a tragedienne. She would make a lovely dramatic actress. Mr. N. C. Goodwin has been decided to make us accept her as an emotional actress. He says so, therefore up she goes. A purely artificial position, but still up. Do you not see her leaning toward the parts of Rosalind, Parthenia and Camille? I do.

There is also Mr. Justin McCarthy, who is creative, really holding a feather box in the wings of the Casino for his wife, who is merely imitative. Here is an ideal husband for you—a poet, novelist and historian leaning toward the parts of Rosalind, Parthenia and Camille? I do.

Then you know how Edna Wallace left the choral to become the spouse of the longest comic opera king we have, Mrs. Edna Wallace Hopper. She has neat legs, but a photograph voice. She is what is called "cute," and we must have cute things in our comic operas. But cuteness is an extremely temporary quality and not a dramatic one, and the worst of it is that the lady obligingly took from the comedian (incidentally accepting himself with it for a brief spell), has been a ladder on which she has climbed to good engagements.

Beatrice Cameron became Mrs. Richard Mansfield, and had a good chance at leading ladies' parts through her clever husband. Miss Cameron, however, instead of a great actress, became a little mother. Some persons consider that a kind of leading lady part in humanity's play—but it is a little old-fashioned now.

Clara Lipman might have shrugged her shoulders out of her gown and said "en est ce pas?" forever at a low salary if she had not been led forward by Louis Mann, and Miss Virginia Harned—the clearest comedienne, next to Ada Rehan—has been advanced quickly in her profession by means of the surname Southern, which had already been glorified by her husband by a thoughtful and industrious father.

Miss Julia Arthur, not seeing a clever man leading about unclaimed who was sufficiently wealthy for her needs, took the next best thing—a millionaire. She is going to prove that she has genius enough for both. Miss Arthur, with her millionaire husband, is in a position to laugh at the box office—rather unique position. Miss Arthur has been swiftly and laughingly going through a choice and classic repertory

has a croak instead of a voice, her husband will be remembered and she will be



THE BALANCING ACT: CAN N. C. GOODWIN GET MAXINE ELLIOTT UP THE LADDER OF FAME, OR IS SHE TOO HEAVY?

admired for the rapidity with which she dropped them when she wanted to.

So you see, ladies, ladies with the great white light of notoriety illuminating you

HOW TO FAIL IN LITERATURE.

BY ANDREW LANG.

SOME years ago a lecture was delivered in the South Kensington Museum by Andrew Lang on "How to Fail in Literature." The discourse resulted in a general discussion in the public prints. Men and women eminent in the arts and literature agreed and disagreed with the witty Scotchman, but the general verdict was that Mr. Lang had never before injected so much good, hard sense into so few words. For all that, the lecture not being printed in book form, it faded from the memory of most of us, and it is pleasant to know that a London publisher has rescued the charming bit of humor and presented it in book form.

Devising into the conditions that lead to authorship, Mr. Lang says:

A man may have a "vocation" or feel conscious of a vocation, which is not exactly the same thing. Nobody can ensure people who rejoice in a fine sentence as others do in a well-moulded line or a delicately touched landscape. Nobody can ensure

certain to be listed among the rejected manuscripts, he thinks:

In the summer of the winter,
In the secret of the winter,
What is the voice that is crying
Out of the long ago?

When the accents of the children
Are silent on the stairs,
When the poor forgets his troubles,
And the rich forgets his cares.

What is the silent whisper
That echoes in the room
When the days are full of darkness
And the nights are hushed in gloom?

'Tis the voice of the departed,
Who will never come again.

Float and flow
Sleep the water wild and wan,
As in far-off Toltecans,
Mexico.

To fail in fiction Mr. Lang suggests that the scene be located at Monte Carlo, and that an atrocious crime be the subject matter. The love of a lad for his lady's maid is also a new and strikingly original theme

for all stories destined to remain in manuscript.

Fabulous Setting for a Tooth.

The solitary tooth of Buddha is to be contained in what will probably be the most valuable offer in the world. A Shan chieftain recently sent to Moupin, in Burma, an emerald worth, it is declared, two lakhs of rupees, in order that the Burmese Buddhists might include it among the jewels which they are going to send to Ceylon in order to adorn the tooth-holding coffer. Jewelry worth 50,000 rupees had been already received from Rangoon and Mandalay; and the Moupin Buddhists have themselves secured jewelry to the value of 85,000 rupees. Thus the total value of the jewelry adorning the coffer will be about three and a half lakhs.

Hobson Not Moderate in Victory.

If Lieutenant Hobson has any remaining trace of the manliness he exhibited at Santiago he will cancel his speaking engagements in America and ask the President to order him on a long sea cruise. He has allowed himself to be blessed out of the front rank of heroes of the late war into the company of self-complacent ex-combats who excite the disgust of self-respecting women and childless years of men—Chicago Times-Herald.

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THE MAN OF GENIUS USED TO READ POETRY TO HIS WIFE IN THE MIDDLE OF THE NIGHT.

night. On the other hand, if the Man of Genius married a Woman of Genius they quarrelled over the laurels.

This, however, was years ago.

If you look around the field of professionalism now, you will see that the Man of Genius is the most accommodating sort of a husband. The grocer, the hotel keeper, the bad actor, the longshoreman—in short, types of no originality and little elevation of thought—are the kind that beat their wives, neglect them, keep them without pin money and grumble at the diners.

Time has trained the Man of Genius down

hallmark of manly genius, and if Byron established a precedent, understand that I am going to get some advantage from it. Efface yourself when I don't want you, and be prompt when I do.

No, the says:

"Climb up to Fame on my neck. Purchase Fame with my money. Use my well-known name to get noticed; if you don't care for me personally very much, do me the kindness of using my name for a year or so—do, just to oblige me, and then, perhaps, if you find me too much of a bore, we can think of some grounds for divorce. You are not clever, but I'll make people think you are. I'll get your name on fences and ash barrels, and I'll escort you to the Twelfth Night Club Gentlemen's Days—devotion can go no further."



IT WOULD BE LOVELY TO FEEL THAT AN ADORING HUSBAND WAS ALWAYS READY TO LISTEN TO MY DRAMATIC REVIEWS AND CORRECT THE GRAMMAR POLITELY. (Eligible gentleman fill in the blank space.)

to something between a troubadour and a press agent, and the combination seems wonderfully successful in married life. He is the gentlest of beings. He will bare his lofty brow for his wife to use as a bonnet block when she is practising home millinery; if she is short of cabbages, he will give her his laurel wreath to boil.

He does not say, as the unknowing world seems to expect him to say: "Bathe my head with eau de cologne

That is exactly what he says now. You don't have to look very far to see examples of this. There is Mr. N. C. Goodwin the used to be Nat when he was a bachelor, but he has sacrificed the gay little sobriquet for the two commonplace initials of married respectability, Mr. N. C. Goodwin has married a beauty—Miss Maxine Elliott—who has not even sacrificed her name. Miss Maxine Elliott is probably the most popular beauty—as far as mere beauty goes—in the American stage, and it is said that she is far from a fool. She is not, however, an

of plays, and though we have murmured that such diet straight on was too rich for our blood, she is implacable in her attitude. She is not to be flattered by assertions that nature has fitted her for heavy tragedy. She will play what she likes, not what we like. That is the result of marrying a multi-millionaire.

Altogether it seems expedient for a public woman to marry. Lillian Russell, who holds the record for lightning change in husband, keeps the public attention by this achievement. Years hence, when she

It is well to marry. A private damsel with suburban interests and common everyday tasks can do without a male or else take a commonplace mind to share her commonplace life.

But a public woman needs a man to stand in the wings of the theatre holding her wrap, and the brainier he is the more sweetly he will hold it. So look out for a strong, talented neck on which to climb to Fame.

It is the Radcliffe of life who throw dinner plates at their wives, and the Mansfields, Southers and Goodwins who throw bouquets at them.

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